

THE THEATERS



THOMAS W. ROSS AND KATHERINE MULRINS IN "CHECKERS" CENTURY.

Mr. Short's season will go gayly forward this year, with no rest in sight for manager or men in the box office. Mr. Wilson is to have another week at the Olympic, after which we are to have two weeks of the only striking novelty of this season—Frauella Fritz Scheff in "Babette."

Frauella Scheff has never been heard in St. Louis. Indeed, she has been known to the opera stage but four or five years, and most of that time has been spent on the other side of the Atlantic. She is now under the management of Mr. Dillingham, after a brief experience in grand opera at the Metropolitan in New York. Scheff was most excellent as the grande artiste, but as the frisky person of much fun in a comic play, set to music, she is of more value to herself, to her manager and to the public.

The young woman was born in Vienna twenty-five years ago. Now she sings in German, French, Italian and English so well that each country feels that she was born to its language. Scheff is really very Austrian in manner and appearance, a weakness (or strength) that she won't soon lose, for the reason that young ladies of gay Vienna don't soon drop the piquancy to which they are native.

Mr. Dillingham, who is the manager of Frauella Scheff, is the only impresario now alive who has mastered the plan of managing two or three young feminine stars at one and the same time.

When the late Mr. Daly brought Netherole to the United States, he found himself severely handicapped by having musical rights to the career of Miss Netherole. As a result, Miss Netherole was soon shut out of the country. When Mr. Dillingham has the managerial instinct in real earnest, next year this new figure in the world of notable actresses will be stronger than ever. He will have a new theater in Philadelphia and several stars, with whom he is now framing contracts.

With life and health, Dillingham will in ten years be the Frohman-Palmer-Daly of the day. He has a thing that most managers of note have not—cultivated intelligence.

Nine out of ten theatrical directors cannot write ten sentences in good English, and as for speaking, the thing is too funny to be considered. Dillingham was born with a long head and a high brow. His mother and father guarded both, and there were many years of schooling as a part of the training.

Dillingham came away from the university equipped with things that most managers, unfortunately, do not comprehend. He spent some time with Mr. Charles Frohman, and is yet in the confidence of that astute personality; but, withal, he is one of the few men in theatrical America with the nerve to decline the

management of so great a man as Mr. Richard Mansfield, and this he did but a dozen years ago, when his name linked to that of the great tragedian might have meant a quick fame, but that was not Dillingham's way. He took another course, a little round-about, perhaps, but it's doing very well.

Joseph Jefferson chatted entertainingly of the season's dearth of plays in Philadelphia the other day:

"There have been many complaints of late that our plays are bad or mediocre," remarked the interviewer. "If such is the case, how can the shortcomings of the playwrights be explained?"

"It is a fact, then, that the theater is in a state of transition," Mr. Jefferson replied. "It moves from good to bad and back to good again. Under existing circumstances, the theatrical managers are doing the best they can."

A manager does not want to produce anything but the best plays. He is getting all of them that are available. He places on the stage works of competent American playwrights.

"He goes to Europe and obtains the best that foreign theaters afford, provided he thinks they will suit our playgoers." "It is a fact, then, that the theater is in a state of transition," Mr. Jefferson replied. "It moves from good to bad and back to good again. Under existing circumstances, the theatrical managers are doing the best they can."

"The important object is to educate. The stage is not a place for sermonizing. Under existing circumstances, the theatrical managers are doing the best they can."

The Ross Cecilia Shay Opera Company begins the second week of its stay at the Odéon to-night in "The Bohemian Girl." This opera will be given until Thursday.

when the bill changes to "Faust." In "The Bohemian Girl," tenors Fredericks and Stevens alternate as Thaddeus, the proscribed Pole, and Miss Shay and Miss Hattie Belle Lind as the Queen of the Gypsies. A change as Arline is also announced, the part being given to Miss Mary Carrington, who made so fine an impression as Micaela in "Carmen" on the opening night. Miss Mabel Campbell alternates with her.

Carlo Nicotri, the veteran conductor of the Shay Company, will direct the performances. The orchestra, which was largely recruited from among leading local musicians, has been especially pleasing in the performance of the scores allotted to it. "Faust" always attractive, is rendered doubly so by the fact that in the present instance the company singing it is composed almost exclusively of American talent. William Stephens, the young baritone of the Shay Company, has his best part as Menphistopheles, and is credited with giving it a virile and otherwise interesting impersonation. While no attempt will be made to reproduce the big ballet features of the work as it is written, the dances in the chorale scenes in act two and three may, it is believed, be of variety and attractiveness.

Fritz Scheff, formerly a member of the Grau Opera Company, will make her first St. Louis appearance as a star at the Olympic next week in "Babette," a new comic opera by Victor Herbert. Her career has been brief, but eventful. She was born twenty-five years ago in Vienna.

Her mother, Frau Scheff-Yeager, is an opera singer of note, and her father, a physician. She made her debut at the Munich Opera-house when she was 20 years old. Her success was so instantaneous that she quickly secured engagements that took her to Paris, and then to Covent Garden, London. Here she attracted the attention of Maurice Grau and became a member of his organization.

She left Mr. Grau at the end of last season. She is a quick study and this applies to language as well as music, for she started to learn English the day she signed a contract with her present manager. Last spring, and now speaks it with hardly a trace of accent.

Her debut was made in America December 20, as Micaela in "Carmen." "Babette" and though it is a minor role, she sang and acted it in so lively a fashion and brought out the comedy element so cleverly that she became an immediate favorite. The impression was confirmed by her cleverness as Micaela in "Babette." So far the most important roles she has sung are Eva in "Die Meistersinger" and Marguerite in "Faust." Next to these come Asia.

Her other roles—and the list is a long one, considering her short career—are Freia and a Rhine-daughter in "Götterdämmerung," the shepherd boy in "Tannhäuser," the peace messenger in "Biliana," Queen of the Night Papagena and first boy in "The Magic Flute," Zerlina in "Don Giovanni," Cherubino in "Nozze di Figaro," Despatch in "Cosi fan Tutti," Martha in "Martha," Marie in "Die Fledermaus," Marcelina in "Fidelio," Micaela in "La Bohème," Noddie in "Pagliacci," Marie in "Carmen," Urbino in "L'Huguenot," Aennchen in "Freischütz," Madeline in "Fosca," and Lohengrin.

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had not departed. He and Mr. Dillingham went outside the theater just as a handsome brougham with a coachman dashed up to the door. Daniels and Dillingham made a break for the vehicle and were about to enter when a heavy masculine voice from the depth within growled:

"What's the matter with you fellows, anyhow?" Daniels stepped aside just as the belated chorus girl slipped into the carriage. She was whirled away and Daniels stood in the storm speechless with astonishment. His cab did not show up, and as he trudged homeward through the rain he remarked to Mr. Dillingham:

"On a night like this I'd rather be a chorus girl any time than only a poor little star comedian."

Reports are current that William Collier will invade London next season with his old piece, "On the Quiet," and his most recent play, "The Dictator," by Richard Harding Davis. "The Dictator" has made one of the hits of the season in New York. It is described as a lively and humorous farce, dealing with a Latin-American revolution. Brooks Travers (Mr. Collier) is an American who has been forced to escape from New York to Porto Banaya, in Spanish America. He takes the place of the American Consul, becomes entangled in a revolution, buys an army and finally becomes dictator. The humor of the piece seems to consist of the clever use of recent American ideas against a background of old world traditions. Louise Allen (Mrs. Collier) is playing the role of Senora Juana Arguilla, a jealous Spaniard, and Nanette Comstock is appearing as Lucy Sheridan, an American girl, with whom Travers falls in love.

A dramatization of "The Pit" was recently produced in the Apollo Theater, London, and was received with favor. The English play is called "The Whore King." It is to be seen in the west pit and the details of Curtis Jadin's corner in wheat were new and fascinating to the English audience.

The critics preferred the parts of the play which dealt with Judin's business affairs to those which had to do with his wife. As one paper said: "Lovers are an odd, old story, but the financial dealings of Curtis Jadin are new to the stage, and as fascinating as they are puzzling."

Katherine Grey will originate the role of Germaine Lechat in Octave Mirbeau's "Business is Business," when that play is given in English next season. W. H. Crane will be the master rogue and speculator. In Paris the original was De Feraudy, one of the greatest living comedians. The part that Miss Grey is to take was first played by Miss Leach, who was singularly unhappy in it, for she was glacial, aristocratic and not very plastic.

Ellen Terry recently appeared in a new role, in which she made the experiment of playing an old woman's part. The play is "The Good Hope," and Miss Terry plays the part of an aged haberdashier's widow whose two sons are drowned at sea. The play achieved a success, and Miss Terry will include it as a feature of her next London season.

De Wolf Hopper will take Frank Dupree to London with him to stage-manage "Wang" at the end of the New York run of the opera. Mr. Dupree is responsible for the present version of "Wang."

Miss Dupree is his sister and he first gained fame twenty years ago in San Francisco with his "Lascia."

Virginia Earl is to enter the vaudeville field, and is rehearsing some new songs. She will make her debut next week.

Maurice Campbell has arranged to produce George C. Hartley's new play, "The Raven," on September 12 next. The piece is founded on the life of Edgar Allan Poe, and the leading part will be played by Frederick Lewis.

CURRENT ENGAGEMENTS. "Checkers" will again be seen at the Century Theater to-night. It was at this theater that

"Checkers" played its first metropolitan season. Since then it has been presented in the East. The cast now produced on the stage is practically the same as that which during its first season produced a revolution in the theater. The cast now produced on the stage is practically the same as that which during its first season produced a revolution in the theater.

Francis Wilson continues his second week in "Odéon" at the Olympic to-day evening. The revival attracted a big patronage last week. Mr. Wilson himself, as Odéon, is quite as funny as ever. James Hamilton, as Mr. Wilson, is quite as funny as ever. James Hamilton, as Mr. Wilson, is quite as funny as ever.

"Jack State Police" will begin a special week at the Olympic to-day evening. The company gives the same effective performance originally seen here. "Jack State Police" is a simple story of an Eastern village. The character of the humor is as good as any. Much of the success of the play is due to the versatility of the cast. Ray Hayes, as the father, but lovable old music teacher; Martin, and Mrs. Holmes, as Emma, also as the principal.

Will M. Cressy and Maurice Byrne are to make their first appearance this season at the Columbia Monday afternoon in Mr. Cressy's latest play, "The New Departure." It is declared to be the best of the series of rural comedies on the bill as Robert Palmer, Mabel McArthur and company, presenting "The House of the Living Dead," will appear at the Columbia and W. O. Stewart as Davy Crockett.

Francis Martin has been engaged to play Dixie in the Delmar presentation of "Loulou." Miss Martin was formerly a member of Richard Chase's company in "The Tenth Hour." It is said that her name will be a typical Southern girl, the type of which her mother was a very successful actress. Uncle Sam will be shown in the guise of Dixie, and the play will be a comedy. The English so many years ago. Miss Martin will appear at the Columbia and W. O. Stewart as Davy Crockett.

"The Moonshiner's Daughter," a drama of life in the Kentucky mountains, will be seen at the Imperial. As given in St. Louis last year, there was a very real and touching story of a moonshiner and his daughter, in which the latter tried to save her father from the law. The play is a comedy. The English so many years ago. Miss Martin will appear at the Columbia and W. O. Stewart as Davy Crockett.

"The Stain of Guilt," John H. Martin and William G. G. production, will be the offering at the Imperial. It is a melodrama of the extreme type, full of stage situations and sensational climaxes, but not without a vein of comedy. An Italian street singer, known as "The Stain of Guilt," will be seen in a subordinate part. The English so many years ago. Miss Martin will appear at the Columbia and W. O. Stewart as Davy Crockett.

Eva Tanguary, prima donna of "The Checkers," will appear at Forest Park Highlands. She was the hit of that comedy. Early this

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